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## ARTICLE IX.

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THE

# CYPRIOTE INSCRIPTIONS OF THE DI CESNOLA COLLECTION

IN THE METROPOLITAN MUSEUM OF ART,

IN NEW YORK CITY.

BY ISAAC H. HALL.

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Presented to the Society October 28th, 1874.

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[As read before the Society, this article contained, in addition to the matter indicated in the title, a general account of the known Cypriote Inscriptions, their discovery and location, with a detailed history of the progress made in their decipherment. It also contained a statement of the principles of the Cypriote writing, with the more prominent grammatical and dialectic peculiarities. But as those matters would greatly swell the bulk of this contribution, besides the fact of their not being entirely new, they are omitted here, with a few exceptions, which seem necessary to be stated.

Since the reading of the article, also, the excellent work of Deecke and Siegmund has appeared, and anticipated me in the publication of a few new points. Of these, I need only mention that the reason given at the time of reading my article for the value of the longer numeral on the Bronze Tablet, was that its first character was identical with the syllable *pe*, and was probably an abbreviation for *πεπτε*. In one respect I differ: in the Bronze Tablet, I prefer the reading *Κητιεφες* to *Κετιεφες*, as there is manuscript authority for *Κητιον*. Also *εμι* (inscriptions) or *εμμι* (Homeric, &c.), to *ημι*, as a transliteration of the *emi*. of the Bi-Lingual of De Vogüé.]

THE valuable collection of Cypriote Antiquities discovered by Gen. Luigi Palma di Cesnola, on the site of ancient Citium, Idalium, Golgos and elsewhere, and now deposited in the Metropolitan Museum of Art in New York City, contains nearly thirty inscriptions in the Cypriote character. The following pages and plates contain all the inscriptions now in the mu-

seum,\* together with three others from copies communicated by Gen. Di Cesnola, of which the originals have not come to this country. Two inscriptions figured by Moriz Schmidt in "*Die Inschrift von Idalion und das Kyprische Syllabar*," viz: No. 7, p. 98, and No. 13, p. 100, I have not found in the collection. Copies of the inscriptions were taken for the British Museum before the collection came to this country, from which an incomplete set of photographs were taken and published by Mansell in London, in 1872-3; but these, to judge from citations, cannot be entirely reliable. A catalogue of the collection, with some of the inscriptions inaccurately figured, was published by the St. Petersburg Academy, in its *Memoires* of 1873. This was made by Johannes Doell, and entitled "*Die Sammlung Cesnola*." A few more or less perfect copies have also been given in the various works of those engaged in deciphering. It is proper here to express my acknowledgments to the various officers of the museum for their efficient courtesy; especially to John Taylor Johnston, Esq., the president, for permission to examine and study the inscriptions, kindly extended to me while he was private owner of the collection, and to Mr. Thomas Bland, assistant secretary, and Mr. H. G. Hutchins, curator, for their continual assistance, and for making the objects of study more readily accessible.

The principal works on the Cypriote writing are the following: (1) *Numismatique et Inscriptions Cypriotes*, par H. De Luynes, Paris, 1872; (2) On the Discovery of some Cypriote Inscriptions, by R. Hamilton Lang, Part I., Vol. I., Transactions of Soc. of Bibl. Archaeology; (3) On the Reading of the Cypriote Inscriptions, by George Smith, and a Supplementary Article by the same, both published in same volume as the paper of Lang; (4) Cypriote Inscriptions. On the Reading of the Bronze Plate of Dali, by Dr. Samuel Birch, Part II. of last mentioned volume; (5) *Versuch zur Entzifferung der Kyprischen Schrift*, von Johannes Brandis, *Monatsbericht* of the Berlin Royal Academy of Sciences, 1873; (a posthumous work, edited by Ernst Curtius); (6) *Anzeige (der Brandis'schen Schrift)* by Moriz Schmidt, No. 85, *Jenaer Litteratur Zeitung*, 1874, and *Nachtrag* by same author; (7) *Die Inschrift von Idalion und das Kyprische Syllabar*, by Moriz Schmidt, Jena, 1874; (8) *Die wichtigsten kyprischen Inschriften umschrieben und erläutert*, by Wilhelm Deecke and Justus Siegmund, G. Curtius' *Studien zur griechischen u. lateinischen Grammatik*, Band VII., 1875. For other minor articles published, see the work of Moriz Schmidt, (No. 7,) above mentioned. Two noted and amusing failures should

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\* Since writing the above, I learn that a new collection has arrived in New York. The cases are not yet opened, and I have no means of ascertaining the number or matter of their new inscriptions.

here be mentioned, to wit: (1) *Die Proklamation des Amasis*, by Prof. E. M. Röth, Heidelberg and Paris, 1855; (2) *Die Phoenizisch-Cyprische Forschung*, by A. Helfferick, Frankfurt A. M., 1869.

The language of the inscriptions is Greek, but not easy to read. It contains some new words, and has some striking grammatical and dialectic peculiarities. In dialect it seems nearest to the Doric and Arcadian. Only a brief mention of peculiarities is given here, in order to enable the reader to follow intelligibly the transliterations.

The characters are syllabic. There is one character for each vowel, *a, e, i, o, u*, and perhaps an extra one for *o*, but no distinction between long and short. The other characters represent open syllables, i. e., beginning with a consonant and ending with a vowel. The whole theoretic syllabary appears tolerably complete, as the number of unknown characters is about enough to fill out the number of syllables that may be said to be wanting.

No distinction is made between smooth, middle and rough mutes of the same organ. The same character stands for *τα* in *τας*, *δα* in *Ἐδαλιον* and *σα* in *Ἀσανα*. The same character may stand for *κε, κη, γε, γη, χε, χη*. This fact constitutes the greatest difficulty in reading Cypriote.

There are three digamma syllables, *wa, we, wo*; but the digamma must have been disappearing, as, for instance, the genitive of *βασιλευς* is written indifferently *βασιλερος* and *βασιλεως*. I think there is reason also to suspect a further use of the digamma syllables than that appearing in words known to have been originally digammated, analogous to that of the Hebrew *waw* both silent and sounded; but am not prepared to state it fully yet.

Three syllables begin with *i* as consonant, like the Semitic *jod mobile*, German *j* or English *y*. These are *ia, ie* and *ii*. In English we have *io*, as in *union*, etc.

Iota subscript (adscript) is regularly written, but is frequently omitted where it can be supplied from one of a number of words in the same case.

A consonant appears never to be doubled—as is the case in unpointed Hebrew, etc. E. g., *a.po.lo.ni*. stands for *Ἀπολλωνι*; though this particular case has a parallel in Greek in the inscription on the Delphic brazen-serpent column.

Double consonants appear to be resolved into their constituent syllables; the words being determined by laws presently to be shown, e. g., *ki.si*. stands for *ξι*. The one exception known is the syllable *xe*, which is expressed by a single character.

The vowels *η* (and *ε*) and *ι* frequently change places, as

sometimes in Greek inscriptions—showing that the Cypriotes probably had *Iotacists* among them. Compare also the continual Hebrew and Syriac transliteration of *η* by *jod*, and the use of the Greek ancient uncial *H* as the vowel sign for *jod*.

In certain cases *n* is systematically omitted. Thus *pa.to.* stands for *παντων*; *ἄνθρωπος* is written *a.to.ro.po.se.* The preposition *ἐν* is written *u.*

Final *s*, and final *n* when written, are the syllables for *se* and *ne* respectively; like Hebrew *sheva* with final consonant, or silent final *e* in French and English. I suspect it to be the universal rule, that where a word ends with a consonant, its *e*-syllable is used.

Diphthongs are written in full. Thus *a.ne.u.* stands for *ἄνευ*.

There is no sign to mark the breathings.

Sometimes a division between two words occurs in the midst of a character. Thus *ta.na.ta.na.ne.* stands for *τὰν Ἀθαναν.*

Besides the foregoing, it is requisite to know the rules for joining together two consonants in one syllable. The most comprehensive rule is that when two compatible consonants come together, with the same vowel, they may be joined in one syllable. Thus *po.to.li.se.* stands for *πολις*; *ko.lo.ki.a.i.* for *Γολγιά*. Yet the facts may be grouped a little more definitely in the three rules following, which are substantially those given by Deecke and Siegismund.

1. When a word begins with two consonants, or when a syllable begins with a mute followed by a liquid, the first consonant is represented by a character having the same vowel as the second. Thus *a.ti.ri.a.ta.ne.* stands for *ἀ(ν)δρια(ν)ταν*; *se.pe.o.se.* for *σπῆος*.

2. In other cases in the body of a word, including cases where a syllable ends with a consonant, the characters for the second consonant is that which has the vowel of the first. Thus *ta.sa.ke.*, stands for *τασγε*; *a.ra.ku.ro.*, for *ἀργυρω*. This rule, however, appears to have exceptions, or *quasi* exceptions.

3. Perhaps also the rule existed that when three consonants occur together in a syllable, the character of the first is that having the vowel of the preceding syllable, and the second, that of the following. Thus *te.re.ki.ni.ia.*, a new word, may be read *τερχνια*; and yet the reading *τρεχνια* is allowable, under the preceding rules.

It will thus be seen that after the difficulty of making out the reading is surmounted—which is considerable, owing to the imperfect state of the ancient objects on which they occur, to the similarity of different characters, and to the carelessness or ignorance of the scribe or engraver—the real difficulty has only

begun. Every character of an inscription may be known, and yet the inscription be unintelligible, even when composed of familiar words. A single pair of syllables may sometimes be transliterated in nearly thirty different ways; and now and then the difficulties increase almost in accordance with the arithmetical rules governing combinations.

For information respecting the grammatical and dialectic peculiarities, the reader is referred to the works of Schmidt, and of Deecke and Siegmund, above mentioned.

A discussion of the origin of this style of writing would be very tempting, but hardly in place here. Just one point not noticed elsewhere may be mentioned: one form of the character for digamma-*a* (*wa*) appears to be identical with the Lycian *w*.

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We will now proceed to the inscriptions themselves, taking them in the order in which they occur on the accompanying plates. They are arranged solely with a view to economy of space: not to follow any system. It should be noted here that No. 24 on Plate VI., and No. 30 on Plate VII., are inverted—wrong side up. The short time at my disposal, (being soon to leave the country,) and the fact that otherwise those inscriptions are very faithfully figured, have induced me to leave them as they are, without alteration. As no one in the country knows from what locality each particular object was procured, I am obliged, for the most part, to leave that point in doubt. The plates represent the inscriptions of the same size as the originals, except where otherwise stated.

PLATE I., No. 1. (No. 247 in the Cesnola collection.)—On a soft stone about 9 inches high, and a trifle longer than the inscription. Above the inscription, on the left, is a sitting figure, facing the right; an object like a pine-cone in its left hand; in the raised right hand a tall stout staff or scepter, whose lower end rests on the ground. In front is a block (altar?) with sides slightly curved so that the base is a little wider than the top. The top is hollowed out a little, and on it rests a ball. Behind this block is the thick trunk of a tree, whose three (broken) branches overshadow the sitting figure, as well as four other figures who approach in procession from the right, having each his right fore arm raised from the elbow. The sculpture is too much worn to allow further details to be given. A deep groove of the carving cuts into some of the characters under the block; and at the right there was doubtless more of the inscription in the upper (if not in the lower) line, which is now worn away. One leg of the chair or throne of the sitting figure descends into the upper line of the inscription, separating the last two characters from the rest. The

fainter portion of the inscription was extremely difficult to make out. The following is my reading; smooth mutes being used in the romanizing, for the sake of uniformity, and the numerals denoting the number of the lines:

(1) *to.o.[na?] si.sa.to.te. | pa.(or to?) na. \* o.ne.te.ke. | o.na.me.ke.ka.se. | to? a* (2) *te.o.i? ko.to.a.po.ko.ri.ia.ra. | i.te.me.no.se. | i.tu.ka.i. |||*.

In line (1) where I have put [*na?*], it is doubtful whether a character ever existed. If one did, *na* is the present reading, but it may have been *pa* or *to*. The place marked by a \* is cut away by a deep channeled *gouge*, as it were. The character put as *to?* might be nothing more than a perpendicular mark, with subsequent scratches, or it may have been originally *ta*. I think, however, that *to* is correct. In line (2) the third character *i?*; if *i* is correct, the horizontal mark beneath must be (as I think it is) a scratch; otherwise the character is not known. The horizontal mark appearing beneath the character *ia* is beyond doubt a mere scratch. The following is all that I feel sure of as transliteration:

(1) *το \* [\*?] \* \* τοδε \* \* [\*?] ὀνεσηνε \* \* \* \* \**

(2) *σεω \* \* \* \* \* i(v) τεμενος i(v) τυχα III.*

That is: "This ——— laid up as a votive offering to the god (dess?) ——— at the sacred enclosure in [good] fortune, III." The room for conjecture in the other parts is very wide. The group after *σεω* I think is an adjective word or phrase agreeing with *σεω*—which last word is of common gender in Cypriote. It is needless to record other, as yet fruitless conjectures.

PLATE I, No. 2. (No. 536 in collection.)—On a heavy soft stone block whose horizontal section is square, its sides tapering inward from the top down. The stone is 11 inches high and 15 inches square at the top. In front where the inscription occurs, and on the two sides, are cut out panels  $3\frac{1}{2}$  inches wide and  $1\frac{1}{2}$  inch deep. Below the panel is cut out another like space that extends quite to the bottom of the stone. Between the top and the panel is the inscription, on a space about 2 inches wide. The use of the stone, or whence it came, I do not know. Another stone, uninscribed, has similar spaces cut in it, in one of which is carved a basin with a little nose or spout, for holy-water or the like. The reading is the following: *ti.mo.ta.ti.pa.to. | ti.ma.o.pa.pi.ia.ta.ti.mo.o.i.se*. Or, in Greek, *τιμωτατι πα(ν)τω(ν) τιμαω Παφια ια τιμωσις*. "Most honored of all, I honor, O Paphia, the things that thou wouldst honor." If this be correct, the dialectic peculiarities are remarkable.

PLATE I, No. 3. (No. 539 in the collection.)—A bi-lingual, or *quasi* bi-lingual of two lines in Cypriote, and three in the

other character, on a very large slab of soft stone, which is broken by a crack across the middle, as indicated by a line on the plate. The linear scale of the plate is just one half the original. Of the Cypriote, line (1) reads *te.re.*, which may answer to the  $\Delta\pi$  beginning the second line of the Greek. Line (2) is *ta.o*? The Cypriote portion breaks off with the stone. It is of course too fragmentary for further attempt. The three Greek lines present a strange combination of letters, and they are as easily read from the plate as if inserted here in type. The fifth character in line (1) is a plain  $\Delta$ , the line over it being a scratch. The ninth letter appears to be a Cypriote *se* in place of the Greek  $\Sigma$ . Lines (2) and (3) I leave to others for the present; with the remark that the first letter in line (2) is certainly  $\Delta$  on the stone. The stone extends much beyond the inscription, to the right.

PLATE I., No. 4. (No. 530 in the collection.)—Another real or *quasi* bi-lingual, on a large slab of soft stone. The Cypriote breaks off with the stone; the other portion does not extend to the edge of the stone. The scale of this inscription, like the last, is one half the original in lineal dimensions. The Greek, I think, reads  $\Theta\epsilon\mu\iota\alpha\tau$ , as Brandis has it, p. 663, 35; and not  $\Theta\epsilon\mu\iota\eta\varsigma$ , as Schmidt thinks possible, *Insch. von Idal.*, p. 85. The reading of the Cypriote is as follows: Line (1) *ne.a.te.ro.ti.o.* (2) *ti.o.* (3) *i.pa.se.ti.i.te.* (or a ?) *ta.* In Greek (1)  $\text{Νεατερω Σιω}$  (2)  $\text{Σιω}$ ; which I take to be in the genitive, and most likely meaning the same as the Arcadian genitive  $\Theta\epsilon\mu\iota\alpha\upsilon$ : (1) "of the younger god"—"of Themias," (2) "of the God." Line (3) I do not attempt. The horizontal mark in the character *ro*, I think nothing more than a scratch; and therefore disagree with Brandis, p. 663, 35, who makes it a separate character. The four marks to the right in line (3), that look like scratches, are pretty certainly nothing but scratches; but I dared not omit them.

PLATE II., No. 5. (No. 260 in the collection.)—A fragment of soft stone, much defaced, and defective, but quite legible. The reading is: *po.lo.ni.* | *te.o.*, or [ $\Delta$ ]  $\pi\omicron(\lambda)\lambda\omega\upsilon\iota$   $\Sigma\epsilon\omega$ ; "To the god Apollo."

PLATE II., No. 6. (No. 253 in the collection.)—On the lobe of a terra cotta votive ear. The reading is: *to.po.to.e.* [*i* ?]. The last (apparent) character may be only cracks in the clay. If the inscription is not a proper name, it is difficult to transliterate it satisfactorily. It may be:  $\tau\omega$   $\Pi\omicron\theta\omicron\eta$ .

PLATE II., No. 7. (No. 237 in the collection.)—On the lobe of another, smaller terra cotta ear. The reading is: *i.to.ta.po.* If this is not a proper name, I cannot satisfactorily transliterate it. The most evident transliteration would be:  $i(\nu)$   $\tau\omicron(\nu)$   $\tau\alpha\phi\omicron(\nu)$ —"To the tomb;" which seems hardly appropriate.



PLATE II., No. 8. (No. 321 in the collection.)—On the three sides, (a) right, (b) front, (c) left, of a little marble pedestal, which is about twice as high as the width of the strip in the figure. Whatever may have been on the pedestal, it is broken off and out, so as to leave a hollow in the top. The inscription is exceedingly obscure. Some of the characters are plain, but most are doubtful, though subjected to long and repeated scrutiny with a strong lens. The following is the best reading I can give: (a) *ta.sa.si.* (or *ti?*) *a.ma? a? te? ta.* (b) *ka.pa.to.a. po.ro? se.ma? te.ka.ne?* (c) *ri.to.te? te.ta?* (or *to?*) *pi? po.* ||| ||| I have not confidence enough in the reading to attempt a transliteration. The possible reading at the end of (a) and beginning of (b) well describes my ideas:  $\alpha\varsigma\epsilon\tau\alpha \cdot \kappa\alpha (= \kappa\alpha\varsigma)$   $\pi\alpha(\nu)\tau\omega(\nu) \acute{\alpha}\rho\omicron\rho\omicron\varsigma$ . It will be observed that the numeral at the end is divided into groups of threes, after the style observed on the Bronze Tablet. The three parts are doubtless one inscription running around the three sides of the stone.

PLATE II., No. 9. (No. 249 in the collection.)—A very sharp and clear inscription on soft stone. Above the inscription is sculptured a sitting figure, to the right, with its upper part broken off. To the left is an object said to be common in sculptures throughout Syria, like a double cylinder surmounted with an ornamental band and spheroido-conical tops. At the left of the inscription, below the above-described sculpture, are two figures engaged in moving some heavy object. Between them a sledge-hammer, or similar tool, rests with its head on the ground and handle sticking up. At the right of them is a large block. The sculpture appears to represent a stone-cutter's yard. The inscription is rather imperfectly figured by Schmidt; and in the last character in the first word, the perpendicular mark appears to be nothing more than a break in the stone. The reading is: (1) *ti.ia.i.te.mi.* | *to.i.te.o.* | (2) *to.a.po.lo. ni.* | *o.ne.te.ke.* | *u.tu.ka.* | —(1)  $\Delta\iota\alpha\iota\theta\epsilon\mu\iota$   $\tau\omega$   $\Theta\epsilon\omega$  (2)  $\tau\omega$   $\Delta\pi\omicron(\lambda)\lambda\omega\nu\iota$   $\acute{\omicron}\nu\epsilon\varsigma\eta\mu\epsilon$  (3)  $\acute{\upsilon}$   $\tau\upsilon\chi\alpha$ .—"Diaithemi to the god Apollo laid it up as a votive offering. Good luck."

PLATE II., No. 10. (Not numbered in the collection.)—On a soft four-sided stone, base 6 in. by 5,  $8\frac{1}{2}$  inches high, roughly shaped and carved. From the base the sides taper upward with a curve till they meet a raised, rounded border, above which they flare suddenly out to the top. The top is 6 inches square. In front, above the inscription, on the left, is a tall standing figure with long hair and beard, and long robe, holding a long, thick, slightly bent staff or rod. On the right another figure is leading a long-tailed ram by the horns. On the side next the front to the left is another carving: an adult figure at the top, sitting or reclining, holding or dancing on its knees a younger figure. Underneath is a nondescript quadruped, or perhaps a

man; and still underneath a quadruped—either a horned animal that has just tossed the former, or an ass with its ears thrown back. The inscription I think is retrograde. At all events it makes for me no sense in the ordinary direction. The reading thus is: *to.te.na.i.i.ko.ro.pa.ti.lo.* — *δοθῆναι* *i(v) χωρῶ πα(v)τιλω*: “To be given in the place entirely.” Yet this leaves much to be desired, both in the transliteration and in the rendering. Perhaps the character given as *ko* is *po*, but I think not.

PLATE III., No. 11. (No. 271 in the collection.)—On a soft stone 12 inches high by 10 inches wide. This is figured by Doell. On the stone is sculptured a larged coiled serpent, some of whose scales are still visible. The serpent has a crest much like that of a peacock. The inscription is perhaps hopelessly defaced. The letters that are decipherable are generally very distinct. The best reading I can give is the following: (1) *ma.ne.mo.o.se.ti.to.te.* (2) *e.i? \* \* \* a.se.ti.* (3) \* \* \* *a? \* to.i.* (4) *se.ti.i.* (or *a?*) *te? ne? ro? ke? te.pa.* (5) *te? (or ni?) \* \* \* se. \* \* to.*

PLATE III., No. 12. (No. 263 in the collection.)—A square tube, or box without bottom or cover, of a single piece of soft stone,  $4\frac{1}{2}$  inches high, broken out a little at the top, as shown in the plate, though the inscription is intact. The inscription is on the top or end. The first and last characters are unknown to me. Possibly the first is a syllable ending in *i*. The last character on the inscription occurs also on Plate IV., No. 14; but I see no certain ground for the determination of either. I am not satisfied with any conjecture I can make. The reading is: \* *ia.e.ko.i.a.o.ma.mo.pa.to.\**

PLATE IV., No. 13. (No. 242 in the collection.)—This, the most important of the Cesnola inscriptions, and ranking next to the Bi-linguals and the Bronze Tablet, is on a piece of soft stone, a trifle longer than the inscription. Above, near the center, is a sitting figure, 6 inches high, on a throne, with scepter and thunderbolt; Zeus, to all appearance. Above the back of the throne is a broken, winged figure, probably the eagle, but somewhat suggestive of a sphinx. To the left, behind the throne is a standing figure, 4 inches high; to the right another standing figure, 6 inches high, with indications of another, where the stone is worn and broken. The characters are all entirely legible, except two in the second line, which I cannot yet make out. The plate represents the imperfect place admirably. The reading is as follows: (1) *ka.i.re.te. | ka.ra.si. ti. | wa.na.xe. | ka.po.ti. | we.po.me.ka. | me.po.te.we.i. se.se. |*

(2) *te.o.i.se. | po.ro.\* \* na.to.i.se. | e.re.ra.me.na. | pa.ta.ko.ra.i.to.se. |*

(3) *o.wo.ka.re.ti. | e.pi.si.ta.te.se. | a.to.ro.po. | te.o.i. | a.le.tu.ka.ke.re. |*

(4) *te.o.i. | ku.me.re.na.i.pa.ta. | ta.a.to.ro.po.i. | po.ro.po. | o.i. ka.i.re.te. |*

Brandis, p. 655, 8, and p. 660, 22, gives the false reading *po.le.po.o.* for *po.ro.po. | o.* (I refer to his Cypriote type—not noticing his Roman syllables.) Although even the photographs lately published by the Metropolitan Museum look as if the reading were *le*, there can be no doubt that it is *ro*. Brandis did not notice the division mark, and wrongly attached the *o* following to this group. Brandis also gives the false reading *ta.a.na.ro.po.i.* for *ta.a.to.ro.po.i.*, p. 664, 36. Schmidt repeats this error, p. 39. Schmidt's remark on p. 8, near the bottom, is also erroneous. The inscription is clearly not in hexameters (though the first part of the first line appears to be an elegiac pentameter), and the inscription ends, as well as begins, with *χαίρετε*, not *χαίρε*. Also, pp. 39, 40, 51, Schmidt gives the false reading *e.me.re.na.i.pa.ta.* for *ku.me.re.na.i.pa.ta.*, of line (4). The second character in the second group of line (2) is partially obliterated, but the remnants of a red color which formerly filled the characters (and perhaps covered the surface of the stone), give the outline on the broken part, and show the character to have been *ro*.

The transliteration and interpretation present several unique difficulties, though some parts are clear enough. The following is by no means satisfactory, but I prefer to give the conjectures, as they may help others, even where I may be wrong.

(1) *χαίρετε, χάστι φαναξ, κα ποτι φεπομεγα, μηποτε φεισης,*

(2) *Θεοις προ \* \* νατοις ἡρραμενα, πα(ν)ταχωραιτος,*

(3) *ὄφο χαρετι, ἐπιστατης α(ν)θρωπω, Θεοι Ἀλη, Τυχα, Κηρ,*

(4) *Θεοι κυμερηναι πα(ν)τα τα α(ν)θρωπω πο(ρ)ρω πω φ, χαίρετε.*

According to this transliteration, *χάστι* = *χρηστε*, *κα ποτι* = *κας (και) προς*, the latter used adverbially. *φεπομεγα* would be an awkward compound of *φω*, or *φειος*, with *μεγας*; *ἡρραμενα* from *ἄρω* (*ἀραρισκω*); but the reading may be *ἡρ' ἡραμενα*; *πανταχωραιτος* = *πανταχωρητος*; *χαρετι* = *χαριτι*. *Ἀλη, Τυχα, Κηρ*, is as good a conjecture as I can make, for *ἄ(λ)λη* does not seem to fit; though I know of no other deification of *Ἀλη*—Wandering or Distraction. The three are feminine, as required by the participle or adjective *κυμερηναι* (or *κυμερναι*), which latter appears to me to be allied to *κυβερναω*. The apposition *Θεοι* is of common gender in Cypriote. The group *po.ro.po.* I can do no better with, though compounds of *προς* and *προ*, and ideas of *πορος* and the like, naturally suggest themselves, some of which

would not make a bad sense. I cannot help here adding the conjecture that the groups *me.po.te.we.i.se.se.* (divided differently from the above, as e. g.,  $\mu\eta\ \pi\omicron\sigma\epsilon\phi\epsilon\iota\sigma\eta\varsigma$ — $\pi\omicron = \pi\rho\omicron\varsigma$ , or  $\pi\rho\omicron$ , perhaps,) and even *e.re.ra.me.na.*, may yet prove to be epithets of Zeus. The obliteration of two letters in the second word of line (2) is very unfortunate; as the sense of the adjective in which they occur would most likely throw light on the whole meaning.

The following mixture of conjecture and translation will show the drift of the inscription: "Hail ye! Good Lord, and moreover great in utterance; mayest thou never behold (know) (2) to the — gods things fitting: O All-container, (3) by whose grace, ruler of men, [ye] goddesses, Ale, Tucha, Ker, (Wandering, Fortune, Fate,) (4) goddesses controlling all things that pertain to man, however afar off (whithersoever onward) to him, hail!"

PLATE IV., No. 14. (No. 286 in the collection.)—On a piece of soft stone nearly square, its side about  $13\frac{1}{2}$  inches long; with a nearly square hole in the middle, whose sides are  $7\frac{1}{2}$  to 6 inches long. The back or lower part of the stone is sawed off. In its present condition the piece looks very much like a slab cut for the top of a chimney. The characters are above one side of the square hole, their lower ends reaching quite to its edge. The first character occurs also in Plate III., No. 12, and is to me unknown. The second character I am not sure of, as the strokes at the top are in a different direction from those of the character read *za* by Deecke and Siegmund, and *ga* by Schmidt. The third is *ti*. It seems best to leave it till further data are obtained.

PLATE IV., No. 15. (No. 279 in the collection.)—On the convex surface of a fragment of a very large bowl or laver, of hard bluish-gray stone. The third character is the doubtful one that replaces the ordinary character for *o* on the Bronze Tablet; the fourth is unknown. The reading is then: *sa.mo.o?* \* *te*. It is only a fragment of a longer inscription.

PLATE IV., No. 16.—Made not from the stone, but from a copy communicated by Gen. Di Cesnola last year, with the remark: "A stone bas-relief, representing two women tearing their hair, two lions and two Hercules—has the following inscription."

Within the last few days the stone itself has been received, and a more correct copy will be found on Plate VIII., described further on.

PLATE IV., No. 7.—From a copy communicated by Gen. Di Cesnola, with the remark: "A terra-cotta lamp: the handle representing Silenus about  $\frac{3}{4}$  of a foot high, of the earliest period. Around the lamp there are engraved these Cyprïote letters." The reading is plain: *pi.lo.ti.mo.*, or  $\Phi\iota\lambda\omicron\tau\iota\mu\omega$ ; doubtless a proper name in the genitive.

PLATE IV., No. 18. (No. 257 in the collection.)—On the side of a long round object, with a ram's head carved at the end; supposed by some to be a fanciful phallus. But other similar objects, not inscribed, occur in the collection, with the inner end more complete; and I think it nothing more than the handle of a stone basin or pan, somewhat like a frying pan. The object is about ten inches long. The inscription is almost worn away, and it seems almost impossible to form a good reading. It is hard to tell a scratch from a character. The plate represents the inscription as accurately as possible; but the following reading is derived from long study of the stone itself: *e. \* se. \* \* \* to.e. \* te.* Perhaps the inscription was somewhat longer originally.

PLATE IV., No. 19.—This lamp, not numbered in the collection, is of yellowish pottery. I have lately discovered five others, almost duplicates, which give additional characters, both on the top and bottom, and have greatly modified my ideas of the reading. I prefer to suspend further remark till I can study the others. It is quite doubtful whether the letters are Cypriote.

PLATE V., No. 20. (No. 268 in the collection.)—Around the spheroido-conical cap of a broken-off head of a statuette, of soft stone. The dotted lines represent the two front folds or seams of the cap, where the side-pieces lap over the front-piece. The reading is: *a.ra.a.na.o.*—*Ἀραναῶ*; doubtless the genitive of a proper name.

PLATE V., No. 21. (No. 262 in the collection.)—An irregular broken piece of soft stone, very much worn and defaced. The inscription is doubtless a mere fragment of one originally much longer, and is defective at each end. Immediately under the inscription are the heads of three figures in procession, each head about  $\frac{3}{4}$  of an inch high. The stone is about  $4\frac{1}{4}$  inches wide by  $7\frac{1}{4}$  inches high, and bears every indication of being only a small portion of quite a large stone. The reading is difficult, but I feel that the following is correct: (1) *na.pa.sa.re.se.i.ka.e.* (or *a*?) (2) *to.i.ta.* (or *pi*?) *ra.* | *po.te.we.o.i.* Though the plate hardly justifies the reading *e* for the last character in line (1), and is yet as good a copy of the stone as can be made, I still always get the impression from the stone itself that the true reading is *e* and not *a*. In line (2) the character *ta.* (or *pi*?) I am in doubt about. The appearance varies with the light or shade on the stone. I incline a little to the reading *ta*. It is barely possible that the second character in line (2) may be *e* instead of *i*. I do not attempt a transliteration of the fragment.

PLATE V., No. 22. (No. 238 in the collection.)—The lineal dimensions are reduced to one-half those of the original. This

is a disk of soft stone, a little thicker in the middle than at the rounded edges; the bottom flat. In the middle a broken-off place was probably occupied by a boss or knob. As shown in the figure, quite a piece of the stone is broken out. The lithographer has given rather undue prominence to a straight crack in the stone, extending from near the center of the disk in the direction of the lower left hand corner of the plate. The reading is a puzzle. Beginning at the break, at the top, on the right, it is uncertain whether there are two characters, or only one; and, in either case, what can be the reading. The next character would be *a.*, the next *ia*, the next doubtful, the next *we*, and the last, which is a simple oblique cross, might be the doubtful character for *me*. I do not think there was any character in the place where the piece is broken out. The inscription appears to be Cypriote.

PLATE VI, No. 23. (No. 252 in the collection.)—A fragment of soft stone, I believe from Golgos. At the right the stone is cracked in two; the piece that is cracked off, not represented in the plate, has a large head sculptured upon it. The upper edge is rounded. The reading is as follows: (1) *o.na.si.o.ro.* | *a.* - - - (2) *o ne.te.ke.to.te.ti.* - - - (3) *to.a.po.lo.ni.* - - - That is: (1) Ὀνασιόρω ἄ - - - (2) ὄνεθηκε τοδε δι - - - (3) τω Ἀπο(λ)λῶνι - - -. The proper name I take to be a genitive; and the next word to have been perhaps ἀναθημα; so that the translation might be: "Of Onasioros a [votive offering which] he laid up to the god - - - Apollo."

PLATE VI, No. 24, not numbered in the collection. This is inscribed on soft stone, between the feet of a broken off statuette, in beautifully sharp characters. By a mistake of the lithographer it was put on the stone upside down; otherwise the copy is excellent. The reading is as follows: (1) *e.ko.to.se.* | *ka te.se.ta.se.* | *to.i.* | (2) *ti.o.i.* | *ta.pi.te.ki.si.o.i.* | (3) *i.tu.ka.i.* | *a.ka.ta.i.* | Or, in Greek: (1) Ἐγώ τοι σε καταστήσω θεῷ. (2) διὸ τὰ πιδεχσιν. (3) ἡ(ν) τύχη ἀγαθή.—"Egotos set [this] up to the god, the auspicious, in good fortune." In line (2) τὰ πιδεχσιν is for τὸ ἐπιδεξιῶν, undoubtedly. As to the strange contraction, the syllable *ta* would only need one slight stroke to have read *to*; and that may have been intended. However, it is clear that the stroke was never made; and the reading of Plate I, No. 2, makes me think that it is correct as it stands—though it may be a mistake of the engraver. The character I have given as *ka* in the last word, appears to me to be the same character with that on the Bronze Tablet which Schmidt reads *ga*, and Deecke and Siegismund read *za*. The former only is suitable here; and I am unwilling to consider it as a variant of the character for *ke*, and read ἀγέθα, though that would be very pleasant, if cor-

rect. In Euting's copy of the Bi-Lingual of Dali, (*Sechs Phoenizische Inschriften*,) the corresponding character in the last word of the inscription seems to me to be the same as here and on the Bronze Tablet; and not *ke*, as figured by Smith, (Trans. Soc. Bibl. Arch., Vol. I., Part I.,) and Schmidt, (Insch. von Id., p. 96.) At the same time, the character on the Bi-Lingual Tablet is by no means as sharp and clear as on this stone. It seems as if Schmidt were correct in calling this character *ga*. The strong arguments of Deecke and Siegmund in favor of *za* as the reading of this character, I appreciate; but can hardly see that they apply to this case.

PLATE VI., No. 25. (No. 267 in the collection.)—A little terra cotta disk from the temple of Venus at Golgos. Around the disk is a groove, like that in the wheel of a pulley. The reading is: *pa.ta.si.o.* for the characters: the numeral: |||| : explains itself. It is doubtless a proper name in the genitive; either *Πατασιω*, or *Πα(ν)τασιω*, or *Φα(ν)τασιω*, probably.

PLATE VI., No. 26. (No. 241 in the collection.)—A large soft stone, which appears to have formerly had two inscriptions; but at present only the two characters *o.pa.* can be traced; and those with difficulty. Upon the stone is carved in low relief a long procession of people. The idea of the sculpture it is hard to trace further.

PLATE VI., No. 27. (No. 258 in the collection.)—On soft stone. The beginning of one line of an inscription, which must have been at least three or four times as long. The stone is a strip broken off the end of a finely sculptured block, about four times as high as wide: the width being a trifle more than the length of the inscription. A raised, rounded ornamental border extending around the stone, is broken away just above the inscription, and probably has carried away with it an upper line of the inscription. Just below the inscription is a portion of a figure with beard and a common Cypriot cap, reclining on a pillowed couch, grasping a second human figure by the foot—the only part visible. Below the couch, rather in front than beneath it, is a chained dog, and a small human figure. The curved outline of the lower edge of the inscription shows how the head of the reclining figure projects into it. The reading is: *a.ti.pa.mo.o.ta.o.pa.* - - It is rather too fragmentary to transliterate with certainty.

PLATE VI., No. 28, not numbered in the collection.—A soft sculptured stone, with figure of a woman leading a naked boy. The woman's head is broken off by the same fracture that mutilates the inscription. Of the latter, the fragment of the first character is doubtful; the others read *te.na*.

PLATE VII., No. 29. (No. 240 in the collection.)—On soft stone. Above is a raised edge partly broken away. At the

right the stone is cut away, so that it seems as if the whole stone were the top left hand corner of a panel or window. The reading is the following: (1) *to.* | *ti.o.se.to.wo.i.* (2) *no.a.i.sa.* (3) *e.ti.*—and the numeral can hardly be represented in type. Schmidt (p. 100,) figures and reads this inscription wrongly. The second character in line (2) he figures as *i*, while it is *a* on the stone; and he ignores a sculptured mark in the first character in same line, which makes the character *no*, instead of *ko* as he reads it. The natural transliteration would be (1) *τω Διος τω φοι*(2)*νω αισα*, (3) *ετι* - - - "Of Zeus of the wine a decree in the year." The numeral I do not feel sure of.

PLATE VII., No. 30.—Not in the collection, but communicated by Gen. Di Cesnola with the following remark: "Very fine alabaster vase with Cypriote letters around the vase above and at the base. Hollow inside, without bottom." The reading is: (1) *po.pa.ke.i.* (2) *u.e.te.i.we.ii.* Or, *πο Βα(κ)χει υετειφει*; i. e., "For (or to) Bacchus the soaker." The first word is probably for *προ*, as *πος* (Bronze Tablet) stands for *προς*. If so, we have it here with the dative, after the Cypriote analogy of *απο* and *εξ*. The word *υετειφει* (or *υετειφει*) appears to be formed as a *quasi* patronymic from *υετος*; as if Bacchus were imagined as a citizen or inhabitant of moisture. Compare *υευς*, the Hesychian form of *υης*; an epithet of Bacchus with same root and meaning.

Within the last few days the boxes containing the newly-arrived Cypriote Inscriptions have been opened, and I have been permitted to examine them, though the Museum is closed for the summer. The new inscriptions are figured on Plate VIII., which has been photolithographed from pencil rubbings and tracings on the stones.

PLATE VIII., No. 31. This is the same as that figured on Plate IV., No. 16, from Gen. Di Cesnola's copy. The stone is a magnificent piece of marble, originally the heavy lintel (pediment) of a tomb, and the inscription is a mortuary one. The stone was 4 ft. 6 in. in length, but 6 inches are broken off one end, carrying away a portion of one of the figures which Gen. Di Cesnola calls "Hercules" though I doubt the correctness of that designation. The "two women tearing their hair" are 9½ inches high, and stand in the middle of the bas-relief. On either side of them crouch two lions, their heads towards the two women, and consequently towards each other; each lion measuring 15 inches from muzzle to tail. At the extreme ends



stand the two "Hercules," or whatever they may be, each  $7\frac{1}{2}$  inches high, and having a round water-bottle at the belt, and they stand lower than the other figures; their feet being on a level with the lower portion of the inscription. The stone is 6 inches thick. Its lower edge is straight, just above which, on a raised entablature border, is cut the inscription. The ends of the stone incline a little inward from the perpendicular, and the two sides of the top slope a little upwards, like a low peaked roof. The women and the figures at the ends stand as high as they can, under the roof. The stone is  $13\frac{1}{2}$  inches high in the middle, and about 9 at the ends. The two sides of the raised border, on either side of the roof, instead of meeting in a point at the top, end in two abrupt upward curves. The inscription is *all in one line*, but had to be divided to get it on the plate. It is 3 feet 6 inches long, and the characters, many of them, considerably more than an inch high, and all quite legible. At the left, they are perfectly fresh and sharp, but grow obscure as they approach the right, where the reading becomes difficult. The division marks between the words are short lines; not dots, as is usually the case. The stone is cracked through in two places, at one of which places a piece is broken out, carrying away two characters. Fortunately one of these characters can be supplied with certainty, and the other probably. The reading of the stone is the following, putting the restored characters in brackets :

*e.ko. | e.u.a.ke.re.to. | ke.re.te.se. | ka.me.ne.se.ta.sa. |*  
*a. [te? ka.] si.ke.ne.to.i. | me.ma.na.me.no.i. | e.u.we.re.*  
*ke.si.a.se. | ta.sa.pa.i. | e.u.po.te. | e.we.re.no. |* In Greek,  
*Ἐγὼ Εὐάγρετῳ Κρητῆσιν Μνηστᾶσα ἅ[δε κα]σίγνητοι με-*  
*μναμένοι εὐεργεσίας τὰς παρ' ἐν ποτε Ἐφρηνῶ. Or, in Eng-*  
*lish, "I [son] of Evagretos, (or, perhaps I, Evagretos,) a Cre-*  
*tan, and she, Mnestasa, relatives, in memory of good deeds,*  
*those indeed [that were] ever well [done to us] of Evrenus."*  
 This inscription appears also to be one quoted a few times by Schmidt, but from an incorrect copy.

PLATE VIII., No. 32.—A heavy, rough, soft stone, 15 in. square and 8 in. high, with a square place on the top hollowed out: evidently a pedestal. The inscription is on one side, but much worn and broken. Some of the characters are quite peculiar in shape, especially one that looks like a *sa* with a dot above the angles and a branch upward to the left, from the top of the right branch. My present impression (though necessarily hasty) is that it is a variant of the character for *ri*. The character for *sa* occurs in the second line, without this dot, but with the little branch. Taking this view, and also the conjecture that the (nearly obliterated) sixth character in line (1) was *ro*, which I think not improbable, the reading is :

- (1) *a.ri.si.to.* (or *ta?*) *ko.ro.ne?* \* *pa.* (or *na?*) *to?* *si.ri.*  
 (2) *u.e.u.ka.sa.me.no.se.pe.ri.pa.*  
 (3) *i.to?* (or *se?* or *ta?*) *to.i.pe.re.se.u.ta.i.u.ne.te.*  
 (4) *ke* \* \* | (The circle at the end I take to be a punctuation mark.)

I suspect that the two characters at the end were *tu.ka.*, but it can be only conjecture, the stone is so broken. I am satisfied that with more time at my disposal I could be much more nearly certain about the other defective places; as several other places on the Cesnola stones have presented difficulties apparently equally great, that yielded to patient study. The Greek I make to be the following; supposing the latter part of line (1) to be the name of some deity derived from Osiris:

(1) Ἀρισταγορών [Πα(ν)δ?]οσίρι (2) ὑεὺξάμενος περὶ πα  
 (3) ἰδὼ τῶ Φρεσεύτα ὑ'νεση(4)κε [τυχα?] | In English:  
 "Aristagoron to [Pand?]osiris having prosperously prayed concerning his son Phreseutas, well laid [this] up as a votive offering [in (good) fortune.]" If this be correct, it throws some light on variations in declension. But the time is too short for me to satisfy myself about it.

PLATE VIII., No. 33.—At the base of a statutte of soft stone, representing a male figure, whose head is broken off: the remainder 13½ inches high. A character is gone from each end; the remnants of that at the beginning look as if it might have been *e*. The reading is [*e?*] *te.o.le.na.i.\**. The character for *te* is roughly made, suggesting the reading *pu*, and even *ni*. The inscription may have been a proper name.

PLATE VIII., No. 34.—At the base of a statutte of soft stone, representing a female, with caped Cypriote cap, and generally well clad. A character or two is probably wanting at each end of the inscription. The reading is: *we.li.pa.re.wa.to?* *e?* (or *i?*)

PLATE VIII., Nos. 35, 36 and 37.—Inscriptions on the bottom of lamps like that figured on Plate IV., No. 19, except that No. 37 is probably a Roman lamp, and has only fanciful designs on the top. The figure on No. 36 is a man carrying a jar suspended from each end of a shoulder-yoke. Its inscription on the top, as well as those of others referred to in remark to Pl. IV., No. 19, on further examination, have showed nothing really different from the one there figured. I leave them for the present, without additional remark.

I would add here that the *Παφω εὐφειδεῖ* and *Ἀφροδισιον*, and their variations, mentioned by Schmidt, pp. 10, 19, 34, 35, 60, 79, have not been found by me in the collection. Likewise

the citations on pp. 38, 39, 51, 59, from certain inscriptions figured as Cesnola's, I am unable to verify.

It seems proper also to notice here a false reading of De Luynes by Brandis, followed by Schmidt, which might give trouble. Brandis, p. 659, 22, and p. 666, 42, reads De Luynes, Pl. I., 7, as *e.u.we.le.to.to.se*, which is followed by Schmidt, p. 63. Also Brandis, p. 666, 42, reads De L., Pl. I., 5, as *e.u.we.ia ? mu ? ro.se*. Both these readings are undoubtedly false: the true reading in each case being *e.u.we.le.to.no.se.*, as a careful inspection of all the plates will show: the character for *no.* being a little peculiar in shape. Schmidt appears to follow the same error in several other places, but may have some other legend or inscription in view.

1

Handwritten Cypriot script, line 1, featuring various symbols and characters.

2

Handwritten Cypriot script, line 2, featuring various symbols and characters.

Handwritten Cypriot script, line 3, featuring various symbols and characters.

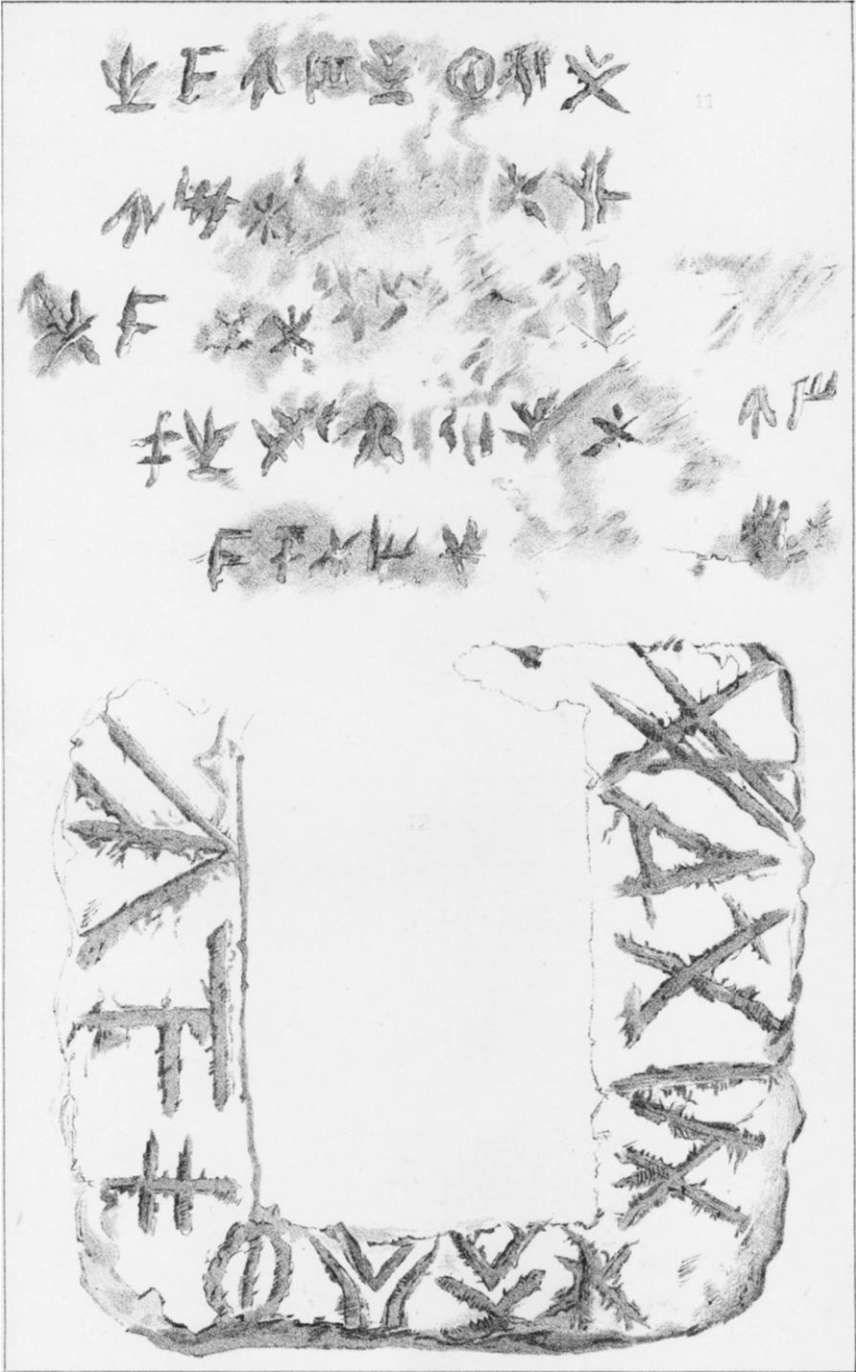
Handwritten Cypriot script, line 4, featuring various symbols and characters.

Handwritten Cypriot script, line 5, featuring various symbols and characters.

Handwritten Cypriot script, line 6, featuring various symbols and characters.

T F V F V F  
 2 A S F A S  
 F F A T O A  
 P O W D E I A  
 E M I A N





13

13

14

15

16

14

15

16

17





15



19



XIHX  
XHX

XHX

18

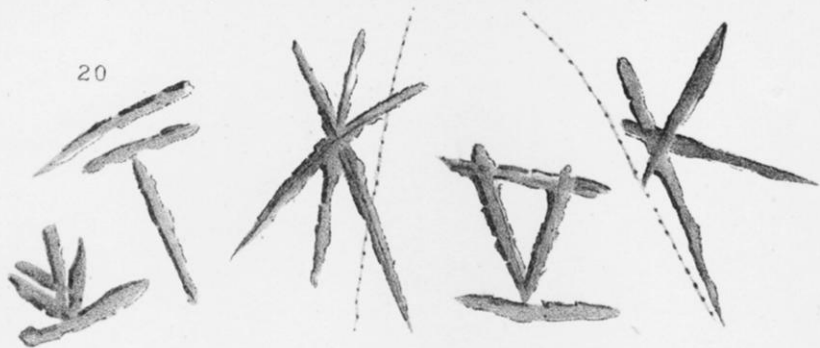
XHX



19



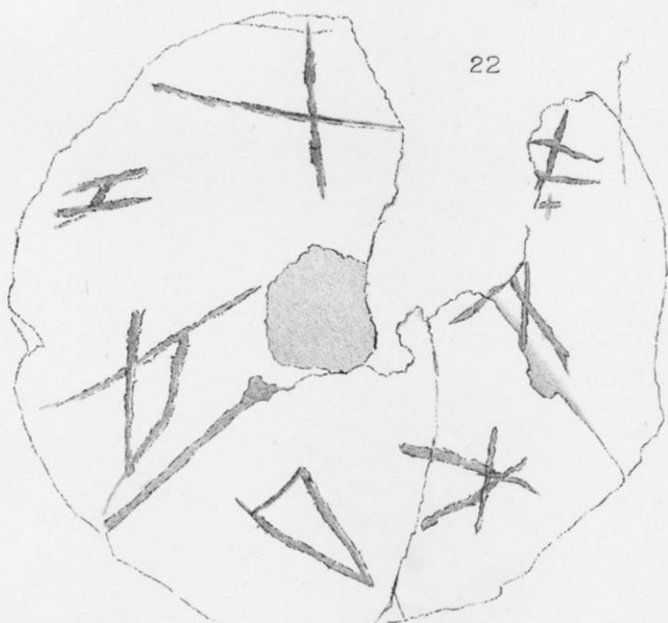
20



21



22

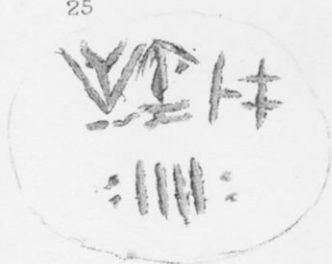


23



24 (Top)

25



26



27



28

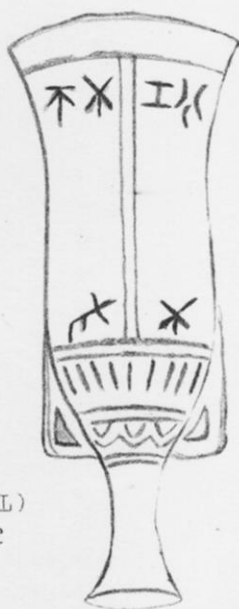
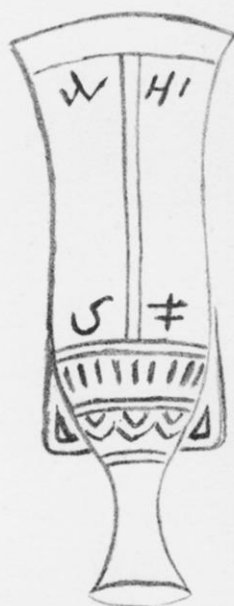


Handwritten Cypriote script, top line.

29.

Handwritten Cypriote script, middle line.

Handwritten Cypriote script, bottom line.



(TOP)  
30